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CHINA PAINTING NOTES.

ALWAYS buy the best materials. The cheapest are the dearest in the end.

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HANCOCK says, "The selection of colors may consist of any number from twelve to forty; the former will be a limited supply, the latter sufficient to enable the student to follow out his studies to the end." The following list, while it does not contain forty colors, is sufficiently large to enable the artist to paint any subject from a landscape to a miniature:

1. Deep blue green.
2. Deep blue.
3. Old blue (imitation of underglaze blue).
4. Carnation No. 1.
5. Carnation No. 2 (for portraits).
6. Deep red brown.
7. Capucine red.
8. Apple green.
9. Brown green No. 6.
10. Dark green No. 7.
11. Deep chrome green.
12. Violet of iron.
13. Carmine No. 1.
14. Carmine No. 2.
15. Deep purple.
16. Brown No. 3.
17. Brown 4 or 17.
18. Yellow brown.
19. Silver yellow.
20. Yellow for mixing.
21. Ivory yellow.
22. Yellow ochre.
23. Gray No. 1.
24. Pearl gray No. 6.
25. Raven black.
26. German outlining black.
27. German white enamel or aufsetz weiss.
28. Flux No. 8.

* * *

As a general thing, professional decorators use the colors that come in powders, not only because they are cheaper, but they afford a larger list to choose from. They do not confine themselves to those made by any one firm, but select the best, whether they be English, German or French. For example, an English workman will recommend above all others the orange made by Massey or Calclough, German black, German white enamel, or Hancock's enamel 100, while La Croix rose pompadour is in great demand. Experience teaches them to use the colors that will fire well at the same temperature. As the student advances in this art, he will be able to make his own selections.

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I HAVE often read in books written upon china painting that La Croix paints should not be mixed with those of other manufacture. This I have proved by repeated trials to be a mistake. They work well with Müller & Hennig's Dresden colors, while Hancock's moist water-colors can be laid side by side with those mixed with oil, and when perfectly dry, I do not hesitate to work them over with La Croix tube paints.

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A 6x6 white glazed tile should be used for gold, and kept exclusively for that purpose. The surface, being hard and smooth, prevents waste. In order to have clean colors and work rapidly, one should have several palettes. Pieces of plain glass will answer. Ground glass has a rough surface, which makes it difficult to grind the paint smooth, and it absorbs the color so that it is almost impossible to free it

from stain. On this account, it is especially bad for gold. Six grains of gold or bronze on a white glazed tile will be equal to ten grains on a piece of ground glass.

* * *

A steel palette knife with a blade four inches long (price thirty-five cents) will answer for mixing gold and colors, excepting white enamel. Sometimes the blade of the knife will discolor the enamel. A horn palette knife can be used instead. A good one costs only ten cents. After using, dip the blade of the knife in the turpen-

and they must be the best. If you are painting a dish with blue and pink flowers and green leaves, and have but one brush, it will be necessary to wash it out every time you go from the blue to the pink, or it will become lavender; a green would spoil the blue, and so on. The color settles just under the quill, and it takes time to clean it out. It is therefore a good plan to have a brush for each color, especially if you are taking a lesson or working by the hour.

* * *

IN selecting your brushes, buy such as are made expressly for china painting. Try them in a little water or in your mouth, to see if they come to a fine point. If the hairs separate and split, have nothing to do with them. Always select your own brushes if possible. If not within reach of an artist's-material store, send to some trustworthy house. If you can afford it, it is a good plan to have two brushes of each kind.

* * *

No. 1 lettering brush can be used for fine work in portraits, delicate lines in raised paste for gold and gold designs that require a very fine point. Tracer No. 1 is used for delicate outlines, and works well in gold for covering fine lines in raised paste. No. 1 long tracer will carry quill a little more color or gold; it is useful for stems and gold outlining on Royal Worcester. No. 1 square liner is an excellent brush for painting long grasses; it carries a large body of paint, and, though the end is square, it forms a fine point. In gilding the inside of square plates or anything that requires a long, firm line, I do not know of any brush for gold work that answers the purpose so well. These all cost ten cents each.

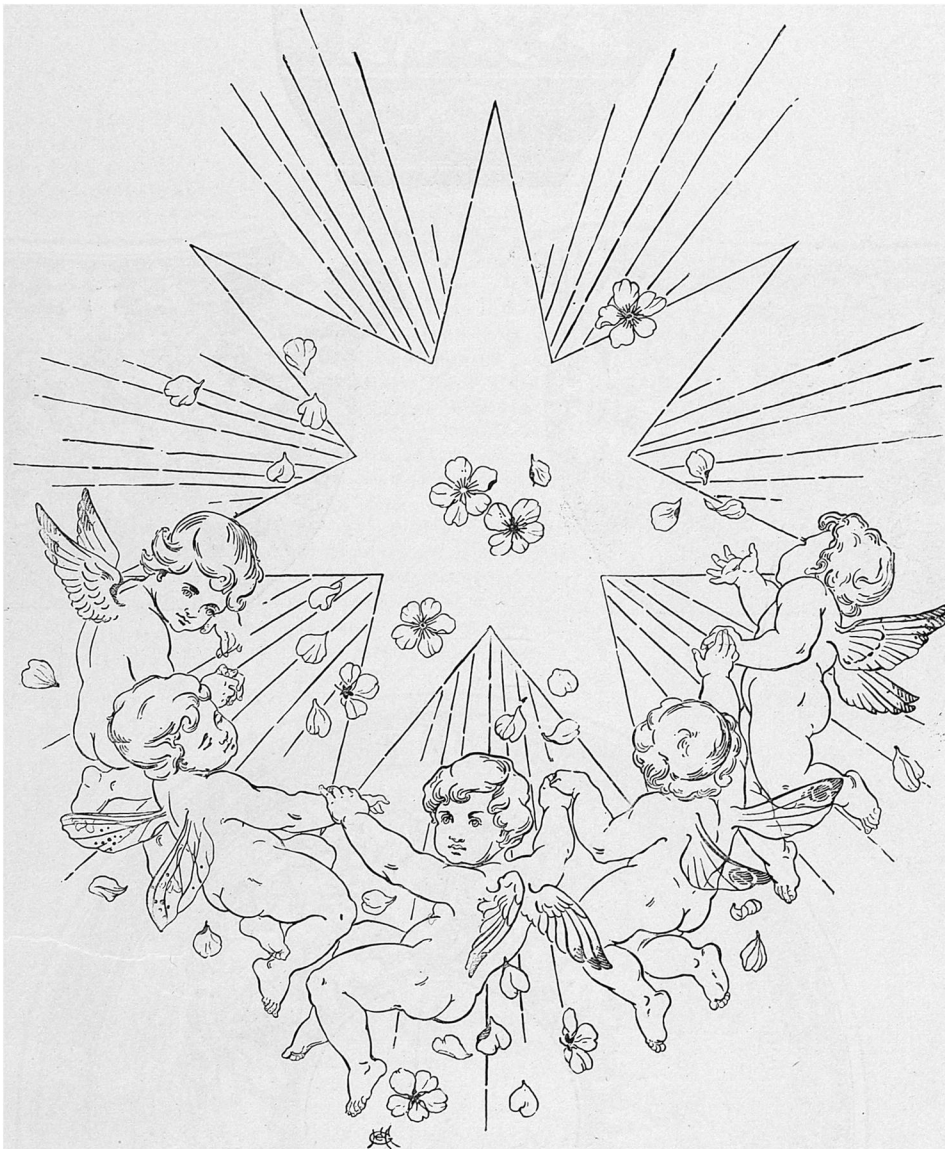
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No. 6 square shader (price twenty cents), when well filled with paint, will cover a good-sized leaf with one stroke; or it can be used for small flowers and leaves in the style of painting that has superseded all others in Boston, and is being successfully taught in other

cities. No. 11 square grounding brush (price twenty-five cents) is intended for such work as tulips, fleurs-de-lis, large leaves, skies and water in marine views; it can be used for tinting small surfaces or putting on a band of color with the wheel. Large grounding brush No. 13 (price thirty-five cents) is used for tinting and laying oil grounds for dry colors. A short painting brush, No. 7 (price twenty cents), is used in laying raised paste on leaves that are to be entirely covered.

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THESE brushes all require handles; good work cannot be done without them. They can be bought by the dozen at a very low price. If there is any danger of the quill splitting, it can be soaked in warm water. It is a good plan to wind a coarse thread round the quill, commencing about an inch above the bottom and running down on to the stick. In this way the brush will



DECORATIVE DESIGN, BY C. G. HAITÉ.

(FOR TREATMENT, SEE PAGE 24. THE DESIGN IS GIVEN FULL WORKING SIZE—33 X 27—IN THE SUPPLEMENT.)

tine cup, and wipe it with alcohol. If any paint is allowed to dry on, it will mix with the color the next time it is used, and spoil the tint.

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GLASS palettes can be bought at any paint shop for a small sum. A useful size is 6x6, or even a little larger will answer. Photographers generally are glad to dispose of old negatives for five or six cents a dozen, which, washed in hot water and soap to remove the film, are as good as new glass, and much cheaper.

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A TILE before it is used should be wiped with a clean cloth moistened in alcohol, in order to remove any paint that may have been left on from the last painting. Delicate colors are often spoiled by a soiled palette.

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To do good work you must have plenty of brushes,

be perfectly firm, and you will paint with more ease. If the sticks are too large, cut them down with a knife till they fit. Sharpen the end of each handle; you will find it very useful in removing paint and straightening lines, especially in gold work.

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BRUSHES should always be washed in turpentine and then in alcohol; nothing else will reach the color that settles under the quill. It is a good plan to wash them occasionally in warm water and soap; it keeps the hairs soft.

* * *

BRUSHES for gold should never be used for anything else. After using, dip them in a little alcohol in an open-mouthed bottle kept for that purpose. Clean brushes used in bronzes in the same way. When enough has settled in the bottom, let it dry, mix with oil and use again.

* * *

If brushes are kept in a box, see that the points do not come in contact with the end of the box, which would bend them and make them worthless. It is a good plan, much used by decorators, to stand up the brushes on the handles in a cup or vase. Good work cannot be done with split, dirty brushes, and brushes that are not cared for wear out in a very short time.

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VARIOUS mediums are used in china painting, so that if one is found unpleasant, the artist is at liberty to select another equally good and more agreeable. Lavender oil and alcohol, half and half, are mixed with great success. There are also rectified spirits of tar, fat oil and turpentine. Turpentine is preferred by workmen, and is most in use in workshops and factories. Amateurs who only paint occasionally should not buy more than a quart at a time, for it grows fat by standing and becomes unfit for use, excepting for fat oil. The best quality can be had at the paint stores, where there is a greater demand for it than at the druggist's, so there is no danger of getting that which is old and fatty. Besides, it is two or three cents a quart cheaper at the paint stores. Take your own bottle and you can buy a quart for ten or fourteen cents.

M. B. ALLING.

THE TÊTE-À-TÊTE SET.

IN the tête-à-tête set by M. L. Macomber, it is intended that the conventional flowers and stems shall be brown, on a ground which varies from olive brown in its lightest portions to green blue in its darkest. The outside band of dark is of wine red, with olive brown flowers and brown scrolls. The lower part of the cup and the handles are olives, with markings of brown. The centres of the flowers are wine red. The light bands are light olive and all the outlines are of gold. The treatment of this design is rich, not delicate.

MUCH matter relating to china painting is crowded out here and will be found at the end of the magazine.

THE "WATTEAU" DESIGN.

NOTHING more suitable for tapestry painting could be given than the beautiful engraving after Watteau, reproduced in *The Art Amateur* this month. The tones throughout are evidently delicate in the original painting. Not one of the costumes is really dark. To begin with the striking figure of the man tuning his guitar; paint his hair a rich brown, the coat and knee breeches a soft, full-toned heliotrope, the silk hose and feather in the hat a delicate apricot, the cloak and hat citron and the shoes tan kid, with rosettes of heliotrope satin to match the costume. Note that the mellow mahogany color of the guitar will come well against the soft shade of heliotrope; each color will gain by its proximity to the other. For the foremost female figure, make the skirt pale Gobelins blue, the waist and basque, also the boot, russet brown; the neck ruffle white and the hair flaxen. For the girl seated next to the central figure of the group, a buff-colored skirt and waist would harmonize well, with sleeves of a greenish gray. The shoulder puff and cuffs should be white, the hair golden brown. For the figure at the back, use soft old pink; white kerchief and ruffles. Paint the hair light brown. For the second male figure use a medium shade of terra-cotta for the knee breeches and hose. Let the cloak be lavender, the sleeves pale lemon yellow slashed with white. The

hair should be a cool tone of dark brown.

In the following directions for mixing the required colors, it is presumed that the Grénié dyes and medium will be used:

For heliotrope, take ultramarine, sanguine and ponceau; for apricot, sanguine and ponceau very much diluted, with perhaps a touch of yellow; for citron, indigo blue, sanguine and yellow, with a touch of emerald green; for tan color, the same shades mixed in different proportions, leaving out the green. For mahogany, mix yellow, ponceau and sanguine, with a little indigo to take off the rawness in the shadows. For Gobelins blue, ultramarine, indigo and cochineal; for russet brown add to brown a little ponceau and perhaps a touch of sanguine. For buff, add to yellow a very little ponceau; for the lightest tint for the shadows, add a suspicion of indigo blue and sanguine; for greenish gray, mix sanguine and emerald green, with perhaps a touch of yellow in the high lights. For old pink, mix neutral gray, with rose or ponceau for the shadows, which warm here and there by introducing a very little sanguine. The light wash is of ponceau, only much diluted; if too bright, subdue it in painting with a touch of shadow color. For terra-cotta, mix brown, ponceau and sanguine; add some blue in the shadows. For lavender mix ultramarine and ponceau; add some gray in the shadows. For lemon yellow, use yellow much diluted for the lights, and for the shadows mix sanguine, yellow and indigo blue. For white, shade with neutral gray, leaving the canvas untouched for the highest lights.

For exhaustive directions as to painting flesh, skies, stonework, foliage, both distant and near, as well as for foregrounds, the reader is referred to the series of articles on tapestry painting published recently in *The Art Amateur*.

In order to secure the proper shades, it is a good plan to select them in skeins of silk or flax thread, and match these exactly on the palette when painting. The colors are so strong and crude in themselves that it is only by carefully mixing and sufficiently diluting them that artistic results can be arrived at. It is possible to match in this way any given shade, no matter how soft and delicate. Should any color appear brighter than it is intended to be, the defect can immediately be counteracted by the application of a little complementary color while the bright tint is still wet. This is one of the advantages of using transparent dyes. A little practice soon gives the required experience. At the same time, it need hardly be said that the eye and hand should be made familiar with the colors and methods employed before so ambitious a subject as the present one is attempted.

E. H.

DECORATIVE (REPEAT) BORDER. FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 24.

